

A mis amigos: Vizconde de Lascano Tegui, Dr. Vicente y Roberto Martinez Cuitiño

CHE PAPUSA

OI!...

TANGO
CALLEJERO



Letra de;

Enrique Cadícamo

Música de;

G. H. MATOS RODRIGUEZ

Autor de: **LA CUMPARSITA**
MOCOSITA
SON GRUPOS
BOTIJA LINDA

Editorial  Musical
ALFREDO PERROTTI



COLECCIÓN MÚSICA
DE TODOS LOS TIPOS
R. O.
FRAY BENTOS

Che papusa oi!...

TANGO CALLEJERO

Editorial A. PERROTTI

Letra de: E. CADICAMO

Música de: G. H. MATOS RODRIGUEZ

Violin

Piano

The musical score is written for Violin and Piano. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score is divided into three systems. The first system shows the beginning of the piece, with the Piano part starting with a piano (*p*) dynamic. The second system includes a section marked *Brillante* (Brilliant), where the Piano part features more complex, rapid figures. The third system concludes the piece with a forte (*f*) dynamic. The Violin part consists of a single melodic line, while the Piano part provides a rich harmonic and rhythmic accompaniment.

Con gracia

Marcato il basso

fraseado

Marcato il basso

fraseado

Marcato il basso

fraseado

Marcato il basso

1^a D.C. 3/4

2^a Fin

Muñeca, muñequita que hablás con "zeta"
y que con gracia **posta** batís "miché",
que con tus aspavientos de pandereta
sós la milonguerita de más "chiqué",
trajeada de bacana bailás con corte
y por raro snobismo tomás "prissé"
y que en un auto "camba" de Sud a Norte
paseás como una dama de gran "cachét".
¡Ché, papusa, oí!...
los acordes melodiosos que moduda el ban-
(doneón.
¡Ché, papusa, oí!...
los latidos angustiosos de tu pobre corazón.
¡Ché, papusa, oí!...
cómo surjen de este tango los pasajes de tu
(ayer,

si entre el lujo del ambiente
hoy te arrastra la corriente,
mañana te quiero ver!...
Milonguerita linda, papusa y breva
con ojos picarescos de "pippermint",
de parla afranchutada, pinta maleva
y boca pecadora, color carmín,
engrupen tus alhajas en la milonga
con regio faroleo "brillanteril",
y al bailar esos tangos de meta y ponga
volvés otario al vivo y al rana gil...
¡Ché, papusa, oí!... etc., etc.

Esta Editorial dará a conocer en sucesivas ediciones, la primera parte de las piezas populares de mayor aceptación que merecieron por parte del selecto público, durante los bailes del Carnaval pasado.

MARIETA

FOX-TROT HUMORÍSTICO

Editorial A. PERROTTI

Letra de F. BRANCATTI
Música de A. BONAVERA

Introd

The introduction is written for piano in 2/4 time. It consists of two staves. The right hand starts with a treble clef and a key signature of one sharp (F#). The left hand starts with a bass clef. The melody is composed of eighth and sixteenth notes, while the bass line features chords and single notes.

Canto.

The first vocal line is written for a single voice in 2/4 time. It begins with a treble clef and a key signature of one sharp. The melody is characterized by eighth and sixteenth notes, with some rests. The accompaniment is on the piano, with chords and single notes in the bass line.

The second vocal line continues the melody in 2/4 time. It features a treble clef and a key signature of one sharp. The melody is composed of eighth and sixteenth notes, with some rests. The piano accompaniment continues with chords and single notes in the bass line.

The third vocal line continues the melody in 2/4 time. It features a treble clef and a key signature of one sharp. The melody is composed of eighth and sixteenth notes, with some rests. The piano accompaniment continues with chords and single notes in the bass line.

The fourth vocal line continues the melody in 2/4 time. It features a treble clef and a key signature of one sharp. The melody is composed of eighth and sixteenth notes, with some rests. The piano accompaniment continues with chords and single notes in the bass line. The piece concludes with a *cresc.* marking and a final *f* dynamic, followed by the lyrics "Vin!... Vin!... Vin!..."